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CANADA

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GRADE 12 DIPLOMA EXAMINATION

English 30

Part A: Written Response

June 1992

Alberta
EDUCATION

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**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30**

Part A: Written Response

DESCRIPTION

Part A: Written Response contributes 50% of the total English 30 Diploma Examination mark and consists of **TWO** assignments:

	Page Number
MINOR ASSIGNMENT: Personal Response to Literature Suggested time: approximately ½ hour Value: 30% of this examination	3
MAJOR ASSIGNMENT: Literature Composition Suggested time: approximately 1½ to 2 hours Value: 70% of this examination	10

Total time allotted: 2½ hours

INSTRUCTIONS

- Read the **WHOLE** examination before you begin to write.
- Follow instructions carefully.
- Complete **BOTH** assignments.
- Space is provided in the booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use a nonelectronic English language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully; the suggested time for each section is a guideline for you.
- Do not write your name anywhere in this booklet.

JUNE 1992

Instructions

1. Read the excerpt from the novella *The Secret Sharer* carefully and thoughtfully before you start the writing assignments.
2. Read BOTH the Minor and Major assignments before you start writing.

from THE SECRET SHARER

The speaker in this excerpt had been held prisoner for seven weeks on a ship anchored five miles off the coast of Java. He is telling the story of his escape to the young captain of the distant ship that he has swum to in the night.

"I don't know how it was, but to-night the steward, after bringing me my supper, went out to let me eat it, and left the door unlocked. And I ate it — all there was, too. After I had finished I strolled out on the quarterdeck. I don't know that I meant to do anything. A breath of fresh air was all I wanted, I believe. Then a sudden temptation came over me. I kicked off my slippers and was in the water before I had made up my mind fairly. Somebody heard the splash and they raised an awful hullabaloo. 'He's gone! Lower the boats! He's committed suicide! No, he's swimming.' Certainly I was swimming. It's not so easy for a swimmer like me to commit suicide by drowning. I landed on the nearest islet¹ before the boat left the ship's side. I heard them pulling about in the dark, hailing, and so on, but after a bit they gave up. Everything quieted down and the anchorage became as still as death. I sat down on a stone and began to think. I felt certain they would start searching for me at daylight. There was no place to hide on those stony things — and if there had been, what would have been the good? But now I was clear of that ship, I was not going back. Let them think what they liked, but I didn't mean to drown myself. I meant to swim till I sank — but that's not the same thing. I struck out for another of these little islands, and it was from that one that I first saw your riding-light. Something to swim for. I went on easily, and on the way I came upon a flat rock a foot or two above the water. I scrambled up on it and rested myself for a bit. Then I made another start. That last spell must have been over a mile."

His whisper was getting fainter and fainter, and all the time he stared straight out through the port-hole, in which there was not even a star to be seen. I had not interrupted him. There was something that made comment impossible in his narrative, or perhaps in himself; when he ceased, all I found was a futile whisper: "So you swam for our light?"

"Yes — straight for it. It was something to swim for. I couldn't see any stars low down because the coast was in the way, and I couldn't see the land, either. The water was like glass. One might have been swimming in a confounded thousand-feet deep cistern with no place for scrambling out anywhere; but what I didn't like was the notion of swimming round and round like a crazed bullock before I gave out; and as I didn't mean to go back . . . No. So I went on. Then your ladder —."

Joseph Conrad
(1857-1924)

¹islet — in this passage, one of many very small islands or rocky outcroppings

MINOR ASSIGNMENT: Personal Response to Literature
(Suggested time: approximately 30 minutes)

The young man in the excerpt from *The Secret Sharer* chooses to seize the moment in spite of the uncertainty of the consequences. The choice he makes dramatically alters his circumstances.

Select a quotation from the excerpt that you can associate with making choices. Using this quotation as a point of reference, discuss the significance of personal choices.

Guideline for Writing

You may base your response on a specific personal experience or on general philosophical observation.

MINOR ASSIGNMENT: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

MINOR ASSIGNMENT: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

MINOR ASSIGNMENT: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

There is additional space for Revised Work on page 9.

MINOR ASSIGNMENT: Personal Response to Literature

PLANNING AND DRAFTING

MINOR ASSIGNMENT: Personal Response to Literature

REVISED WORK

[illegible]

MAJOR ASSIGNMENT: Literature Composition

(Suggested time: approximately 1½ to 2 hours)

The choices an individual makes may reflect that person's character and often determine the events or direction of that person's life. In literature, as in life, the individual chooses either to accept circumstances as they are or to take action in shaping events according to his or her beliefs or desires. One example from literature is the excerpt from Joseph Conrad's *The Secret Sharer*, in which the author suggests the idea that the individual who chooses to take action is willing to face the risks and obstacles that such choices involve.

Write a composition based on other literature you have studied in which the author examines the basis for and impact of individual choices. What idea does the author develop regarding choices? Support and develop your controlling idea by referring to specific details from the literature you have chosen.

Guidelines for Writing

- **CHOOSE** your selection from relevant short stories, novels, plays, poems, other literature, or films that you have studied in your high school English classes. You may choose to discuss more than one selection.
- **FOCUS** your composition on the topic. Provide only those details that support your controlling idea. You may wish to consider discussing the significance of the author's use of such elements as character development, setting, irony, contrast, conflict, imagery, symbol, etc.
- **ORGANIZE** your composition so that your ideas are clearly and coherently developed.

MAJOR ASSIGNMENT: Literature Composition

INITIAL PLANNING

Space is provided here for you to identify the literature you plan to use and to state your controlling idea or thesis.

Author and Title

Controlling Idea
or Thesis Statement

There is additional space for Planning and Drafting on even-numbered pages.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on odd-numbered pages.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

[illegible]

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

CREDITS

Joseph Conrad. From *The Secret Sharer* (New York: New American Library). Public Domain.

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APPLY LABEL WITHOUT STUDENT'S NAME

ENGLISH 30: PART A

(LAST NAME)

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DATE OF BIRTH:

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PERMANENT MAILING ADDRESS:

(Apt./Street/Ave./P.O. Box)

(Village/Town/City)

(Postal Code)

SCHOOL CODE:

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SCHOOL: _____

SIGNATURE: _____

ENGLISH 30: PART A
June 1992

APPLY LABEL WITH STUDENT'S NAME

ENGLISH 30: PART A